

Nashville intelligence report 20 FREE News + views Reviews

BASIC STATIC RICK

The past year of hard work has definitely paid off for BASIC STATIC. They have indeed become one of the top bands in Nashville and are gathering their resources together to take that ride to the top--whatever that means. Recently I spent a Saturday afternoon sitting around with the band in Tom's living room discussing their progress. The week before they had played at the Alternative Jam 4 and had managed to pull off a very good set despite all the problems surrounding the show and the terrible sound and soundpeople.

Since my first interview with BS there had been a personnel change with Hurt Waugh taking over at drums. Therefore, this interview begins by offering some background on Hunt.

Hunt: I've played in a couple of bands...played in Fallen Angel...I like to play original music...the reason I like playing original music, I don't do much writing but I do like to put my own part in...influences are pretty much heavy metal drummers...originally, when I started playing drums I started playing with tapes...How long? Seriously about five years.

Q: I've noticed your parents have been down to see you several times--do you get a lot of support from them?
H: When I first started out they were wondering how serious it was going to get and when they saw how serious I was going to get they really supported me a lot.

Turning now to Doug Lancio, guitar, for his feelings about BASIC STATIC as it deals with its evergrowing success.

Q: How have you moved and changed since BS has started getting big?
Doug: I bought a Les Paul...I still hate 'em...they're too heavy...too big...working on getting a lot more edge on the guitar...a lot more distortion with a lot more balls to it. The reason I was playing clean, you know the psychedelic finger picking (laughter all around), stemmed from not being able to get a good distortion sound.

Q: What has being in BS and their success done to/for you as a guitar player?
D: It's just made me take it a lot more seriously...think about what I'm doing more--really trying to concentrate on what I'm doing--

Q: What about your listening habits?
D: I basically just rediscovered the Ramones--nobody in particular--I'm just sort of listening to everything.

With this information taken down we get to the heart of this interview, which means talking a lot to Tom Littlefield and Greg Hurston, the dynamic duo of pop songs and two of Nashville's most beloved characters.

Q: What's next for BASIC STATIC? Like, what's the official game plan?

Tom: We're going to play in Birmingham and then we're going to do some re-evaluating and try to get some more material--some stronger material--write more and work on the band...we've gotten a lot better but there's plenty of room for improvement.

Q: When you say re-evaluating--what specifics?

Tom: Well musically, to tighten up--it's real hard when you're a band in our position--we've got some of the best monitor systems I've ever used when we practice but we still can't hear ourselves--we can't fine-tune the harmony singing and stuff like that...we'd also like to get something recorded--right now we're trying to decide what is the most feasible way...we also want to get our transportation straight--some kind of a van or something and then in the summer start traveling.

Q: Sounds like there is a band consciousness developing--are you guys looking at BS as a business?

Tom: Well, sort of like that, nobody's going to take all the responsibility but somebody's gonna have to take the better part of it--and it'll probably be me...(lots of laughter)...but then Hunt's helping a lot on that--his dad has expressed some interest in that, which is real neat--he's been to a lot of the gigs--it's neat that he feels like that. We've really developed a lot since we began, I don't want to slight that, but if you want to make money in a band you have to be good.

Q: About this business attitude--are you going for a serious record deal or anything like that?

Tom: Any band that goes beyond playing in their own hometown for fun on any level is a serious business entity--you know, we've talked to Jack Emerson and would like to work with him...but I don't know exactly what we're going to do--there's a lot of possibilities--there's a lot of things being talked about, but you know, sure...we're trying to progress forward and that's the bottom line of what you're getting at.

Q: So you consider yourselves past the point of like being a local band--you want to get out?

Tom: I think so--ask them...(more laughter and general agreement)
Q: What are you becoming musically--are you satisfied with your sound?

Tom: We want to shake these comparisons with REM because we don't feel they're that valid--

Greg: We want to broaden our sound.

Tom: Yeah, we don't want to get hung up playing nice little pop songs and stuff--we also don't want to try and get too heavy either...We're trying to do different things and still retain

our identity--I feel like, you know, we're starting to get an identity as far as when you hear us you can tell who we are--the future as far as what the music will tell, I don't know.

Q: Regarding the songwriting team--are you two real happy with how that has gone?

Greg: Well, Tom writes the bulk of it all.

Tom: I get Greg to help on things--he's really good on expanding on ideas--and he's also good melodically and stuff.

Greg: I'm really happy with the songs--I know we've got a lot of writing to do--I know we've got better songs coming.

Tom: And the band is also getting a lot more into arranging stuff--people are contributing more--Doug's been adding a lot--Greg always has from his end and Hunt always has from his end but now it's getting to be a lot more total band input...it's starting to turn into a band a lot more.

Q: What about the out-of-town response?

Greg: Really good response--in a lot of cases for an unknown band without a record or anything, you know, people could have started chanting 'the Flxx' or 'the Romantics' or whatever...but we got a good response until we left the stage.

Q: OK, you're a successful Nashville, band--what do you think is going on here--what's the problem with the Nashville club scene these days?

Greg: There aren't any.

Q: What about the ones that are here?

Greg: It's just like the EXIT/IN--people wouldn't come out and support it--if it were open up today it may be different but who knows?

Q: Is it the clubs or the people?

Greg: Both!

Tom: We want someplace to play that is nice but not so nice that you can't get wild and have fun--we want people to move around. There's just not a good club in Nashville to play at.

Q: (to Doug and Hunt) What about you two guys?

Doug: I think part of it can be blamed on the bands--I don't know much about the club scene but from what I've seen hanging out at Cantrell's some of it's not too impressive--a lot of 'em are ok but some of 'em, well, I can see why nobody hangs out--there's not enough really good bands in Nashville to keep a heavy club scene going--I mean you can only play so much.

Tom: It would be really nice if there was someplace like the EXIT/IN use to be--that's what Nashville really needs--a true music showcase for all kinds of acts.

At this point in the afternoon I was fortunate enough to hear a tape of BASIC STATIC made a few weeks earlier during some studio work. This tape got us to talking about studio work and producers and such groovy stuff.

Q: Would you like to work with Mitch Easter?

Tom: Well, I'd like to work with anybody to see what would happen--but I'm not gonna go to N. Carolina tomorrow to look for him and it's sort of hard now 'cause he's so groovy and produced a million bands from the south and all--it's like, there's another band trying to get on the Mitch Easter bandwagon.

Q: Is there anybody you would like to work with in particular?

Tom: Yeah, Brian Wilson if he still had his mind...(more laughter)...Steve Lillywhite? NO--I don't want the guitars to sound like bagpipes--

Q: If you were going to do a 4-song EP and put it out like this afternoon, what would be on it? "Maxene" for sure because it's already recorded--what else--each of you?

Hunt: Ragged Heart

Greg: The one we opened the show (Alternative Jam) with--

I Need Someone.

Doug: Bangkok (by the group Big Star)

Tom: Love is a Hateful Thing.

Q: Now this question is personally directed to you Tom because

of your outspoken criticism of the form, I'd like to know what

is your honest opinion towards synth-pop?

Tom: (much laughter) Well, do you consider Thomas Dolby technopop

'cause I think he's great...I love Roxy Music--I think Roxy Music

is so far above any of these people--Avalon is...it puts anything

you've heard from a band that is classified as a Roxy Music type

to shame--that (Avalon) is true passionate music--I think their

use of synthesizers and guitar is very good--I'm a heavy Roxy

Music fan.

I spoke with Tom this very afternoon--this is Sunday Feb. 26--and he reported that the show in Birmingham was a very good one. It was their first headline gig at the Cavern club, which is suppose to be a pretty good club. The band is determined to follow through with the plans as reported earlier and probably won't be playing in town any time soon. They do have more definite plans regarding getting in to a studio and getting something out and we're all just going to have to wait and see what will come out of these plans. I think there is a good chance that BASIC STATIC will be one of the next bands from Nashville to make a strong impression upon the music industry and I hope that the industry can finally pick up on a good Nashville rock band while they're still just getting up to their prime. In closing, I'm just going to let Tom sum up where BASIC STATIC is at:

Tom: It's gotten to be where we feel pretty good about our show--when we get on stage we want everybody else to have fun--it sounds real old and corny, but that's what rock'n'roll is all about--

Dear NIR:

This letter may upset some people, but then I am quite upset. I began booking Cantrell's again in December. Since then, I have worked and pushed very hard to get the club cleaned up. We have painted the bathrooms, put down new floors, fixed the plumbing, built a new vanity in the ladies' room, painted the listening room walls, put up the "Wall of Fame", installed heating, and now thanks to Robert Jettan we have some fantastic murals in the room.

Many of you may know me, most may not. I have worked closely with Glenn Hunter over the past couple of years. I have brought acts such as the Stray Cats and the Psychedelic Furs to town. I have the utmost respect for people like Glenn, Rick Champion, Jack Emerson and so on. I definitely have a lot of respect for new music. The respect I have lost is for the people who come to the shows, at least the destructive ones.

The people I'm talking about are the ones who rip our sinks out of the wall, steal our pictures, and tear up our club as quickly as we can fix it up. You've bitched and bitched about the condition of the club. Now that something is being done, you undo it. I'm tired of hearing you bitch when you don't support your stand. You gotta give respect in order to get it. I have heard your complaints and shared your feelings.

I will put together a good club with good music. Whether or not new music will be included is in question. I want very much to support the new music scene, but I expect support in return, not destruction. For those of you inclined to negative statements, please manifest them elsewhere before you ruin it for everyone.

Sincerely,

Leslie Manier

Leslie Manier

RICK RICK AND GIGI WANT TO THANK THE FOLLOWING FOR ALL THEIR HELP WITH MODERN MUSIC MANIA-4:
ROBERT CORMANN***KDA***VANDERBILT HUSTLER***
MARY KIRY & COORS BEER*** JOHN DOG HUNTER***N.I.R.
MUSTIKWVU/91 ROCK RADIC STAFF***
A SPECIAL THANKS to STEVE WEST, and a very special thanks to GIGI from Rick.

Concerts!

Loren Gerso

STARTING off the slew of March shows is the BIG COUNTRY-WIRE TRAIN CONCERT this Monday March 12 at the T-PAC (Tn Performing Arts Center). If you like your guitars rough raw and modern this double bill shouldn't be missed. In fact, when "In a Big Country" first came out I thought, hey listen to those bagpipes only later to find that there were no bagpipe credits on the album. They make that sound with guitars? Bagpipe guitar, they call it, is typical of the BIG COUNTRY sound.

The band is serious about their role in the future of modern music. "Big Country are not punk, new wave, heavy metal, progressive or pop," says Adamson. "If you really want me to tell you what we're about, then I'd say Big Country plays stirring, spirited stuff. Music to move mountains by." (Yikes!)

WIRE TRAIN are also a strong band, blending a mixture of sounds including a taste of R.E.M., U-2, and Big Country without losing their own style. An American band based in San Francisco their debut album IN A CHAMBER is quite impressive. Catch both bands live this Monday night. NIR FLASH: GET ONE DOLLAR OFF THE TICKET PRICE WITH A STUDENT I.D. AT THE MAIN CENTRATIK OUT. If you already knew about the ALARM/PRETTENDERS show a Vanderbilt March 31, I hope you've got your tickets in a safe location since it is SOLD OUT. Small wonder, since the Pretenders are on a very hot comeback tour in support of their new LP Learning To Crawl and its monster hit "Middle Of The Road". British anthem writers the Alarm have also just released a new LP, Declaration, and should be quite a treat.

If it's not already sold out, you should grab up your tickets for the CLASH fast. They'll be at Vandy in the gym March 27, Tuesday. The Clash have dubbed themselves "the only band that matters" and in addition to being in on the ground floor of punk rock when it took off in Britain in '76 have scored big in the USA with "Train In Vain (Stand By Me)", "Rock The Casbah", and "Should I Stay Or Should I Go?". This is the band first tour since the ouster of founding member Mick Jones (guitar/vocals) and his replacement with Vince White and Nick Sheppard, but reports are that leader Joe Strummer's return of the Clash to "rebel rock" has been a success with critics and fans alike.

Even though it's not until April 11 (Wednesday), you'll also probably want to pick up tickets for the EURYTHMICS. There probably isn't a music listener around who didn't love last year's hit "Sweet Dreams (Are Made Of This)", and the album of the same name. I don't have to tell you how great a concert this will probably be; if you caught Eurythmics on the Grammie or M-TV you know how captivating and compelling lead singer Ann Lennox's looks and voice are. Their new album touch is climbing the charts and has spawned another hit for the group, "Here Comes The Rain Again" so I wouldn't wait too long to get tickets. It's also at Vanderbilt's gym.

I just got a letter from Bohemia. They've got a new single just out, and will be at Cantrell's on Sunday, March 25, so let's support this excellent out-of-town band when they grace our fair city.

RANDOM THOUGHTS ON MODERN MUSIC MANIA (a.k.a. ALTERNATIVE JAN 4)---Andy

8:30, Emma Grandillo and IN PURSUIT took the stage to begin the music. The crowd was small and seemed to be in the Exit/In but IN PURSUIT put on a good show with some strong originals. A tight bass, guitar, and drum trio with a danceable sound, I hope we'll be seeing more of IN PURSUIT soon. While the instruments were being changed, more people were wondering in; about 350 people ended up at the show, not an awfully large number, but far below what had been expected by the promoters and a disappointment to those of us who wonder just what you have to do to get people to ti out and support something that means so much to the local scene and seems to set the tone for the year 9:45 or so GUADALCANAL DIARY from Marietta, GA hit the stage. They've played Nashville before, but this is the biggest crowd they've had. They set on to impress and make fans and they succeeded. Lead singer Murray Attaway and Jeff Walls Rickenbacker guitars blended well with the steady beat of drummer John Poe and RhettoCrows's throbbing bass lines. The crowd began to gyrate as GUADALCANAL DIARY ran thru "Dead Eyes", "Michael Rockefeller", and the steppl: stone-ian ("I Wish I Killed) John Wayne" from their EP. Their driving "Watusi Rhodes" and precision: ation of the Western-flavored theme from the Magni: ent Seven also went over well with the crowd as di: their tribal version of "Johnny B. Goode", which m: give Chuck Berry nightmares. They'll have a new L: soon so check it out and see them when they come b: Next up were BASIC STATIC who were the hit of the: ing. They gave off lots of energy and the audienc: responded in kind. Their set was pure mania with: song a hit; "Love Is A Hateful Thing" and "Red Tea: were my personal faves. Warner Hodges bounded o: for a rousing version of "She's A Boy" at the end, was pure trash thrash and the crowd ate it up and: ed for more. About 11:30, the much loved PRACTICA: STYLISTS took the stage for what would be their la: set with guitarist David Russell who was leaving t: band. It was what we've come to expect from PRACT: STYLISTS, clean tight pop with lots of hooks that, your feet moving. The crowd wasn't as enthused as they'd been during BASIC STATIC's set, but most st: along enough to see the band announce their replac: for David, Bill Lloyd. Bill then joined the band: their last few tunes, blending in well and adding: nice touches to the Stylists' sound; his "Feeling: Elephant" from the Local Heroes cassette was a won: full surprise. While the equipment was being chang: Minneapolis' REPLACEMENTS set, most of the crowd l: They played loud, sloppy, and long; the perfect wa: end an event like the Jam. The REPLACEMENTS first was varried and it seemed to confuse a lot of those

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PRESENTS

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Local News

LOCAL NEWS (compiled by Andy):

Hi THERE READERS! I really am in quite a hurry to churn out this month's local news so I can get on to the other articles I've got to write this issue, so if this seems a little incoherent you'll know why... Where to start? With good news of course! PRACTICAL STYLISTS have found that new guitarist they've been looking for ever since David Russell announced he was leaving. Able BILL LLOYD has joined the band and did a few tunes with them at the jam. General feeling seemed to be that he fits right in and we can look out when Scott and Bill team up to write new songs... They've been around a long time, but the WRONG BAND only released their first single last month, celebrating with a well attended record release party at Cantrell's on Feb. 9.

Report is they were quite a hit at the WVU Benefit as well... SHADOW 15 reportedly have taken some time off to work on some new material and a 6 song cassette. Hopefully we'll be seeing band and cassette out soon... Tom Holmer of USR fame is looking for the right people to reform the band with, kind of amazing when you realize that they last played together three years ago.

...BASIC STATIC headlined at Birmingham's Cavern Club on Feb. 25 and went over well with the locals. Small wonder, they've been there before... SUBURBAN BARCODE have released a 7 song cassette, but had to cancel a gig last Saturday when Allen ran into some shoulder problems... the PAPER DOLLS, Nashville's only all girl band, made their debut last month opening for New York's 10,000 MANIACS. Despite the sudden illness that hit lead guitarist Tiny, Donna, Paula, and Terrianna carried on with a fun but ragged-around-the-edges set of covers and originals. New York's 10,000 MANIACS were stunning as well, more originality and depth than all of the "falsley wave" together. They're really taking off the first pressing of their album Secrets Of The I Ching has sold out and hit the English Top 20 and you should check them out the next time they come through town. In a year they'll be really big I'd bet... The aforementioned show was also Glenn Hunter's last show for Cantrell's.

Glenn sez he "is no longer working for the establishment at 1901 Broadway" and will be working closely with PRACTICAL in the future... Remember all the trouble the people who were MARY KAY AND THE COSMETICS had with the company last year? They were forced to drop the name but have returned as REFLEX ACTION, playing around town quite a bit lately and working on a single... You might want to look for a band called TORN EDGE who have played Elliston Square and will be at Cantrell's soon. They've been together for about a year and have some decent originals, but also do so so covers of "Purple Haze" and "Cum On Feel The Noise". They describe themselves as "fast, high energy progressive rock; not heavy metal and not dinner music" and have a mailing list. If you're interested write 400 Lynwood Blvd Nashville, TN 37205 for info on the band and upcoming gigs.

...Update on the PAPER DOLLS- Donna tells me that Tiny is all better now. The band have been writing and rehearsing for their next gig at Cantrell's on Friday, March 23 when they'll open for Radio One... WILL RANBEAUX will be at the club on Friday, March 30, possibly with the ACCIDENTIONS, a Carolina based group who, like Will, have their hearts and roots in rockabilly based early rock and roll. Their

about album on Dolphin Records, Leave My Heart, has been getting lots of airplay and praise. Watch for them... A group no one in town should miss, the NEANTS

Saturday, March 17. The NEANTS are neat, with a very popish Byrds-like sound similar to R.E.K. and Love Tractor and neo-psychedelic vocals. They've released two albums on Boston's Ace Of Hearts label and were voted Boston's Best Band in a Boston Rock survey. SO DON'T MISS THESE GUYS, OKAY?... Oh good- There's another ARC RECORD CONVENTION coming to town. From 9-4:30 on Sunday March 11 you'll be able to buy, sell, and trade just about anything on wax with dozens of dealers from all over. Will be at a NEW LOCATION: Maxwell House, 2025 Metcouter Blvd. I-265 & 8th Street... The World's End, 1713 Church St., just keeps getting to be a better and better place to hang out. Response to their Monday Night Independent films has been great, so they will continue with some minor changes: from now on, there will be only one 8:30 showing with a cost of \$1 per person. The World's End has also opened a new music room allowing them to expand their musical offerings beyond classical and jazz. For more info on what's going on, give them a ring at 329-3480... And that'll be pretty much do it for this month's column. Thanks for bearing with me. See you next month.....

READERS' POLL RESULTS!

Here are the results of our second annual Readers' Poll. Response was about the same as last year's, and we thank all of those who took time to respond, those of you who didn't vote should remember that as you pour over this article and wonder "why did they win that?". Let's go!

FAVORITE ALBUMS:

- #1- Murmer, R.E.K.
 - #2- More Fun In The New World, X
 - #3- War, U-2
 - #4- Power, Corruption, and Lies, NEW ORDER
 - #5- Speaking In Tongues, TALKING HEADS
- Votes also for Violent Femmes, Love Tractor's Around The Bend, REPLACEMENTS' Hootenanny, POLICE Synchronicity, and the B-52's Whammy! and a lot of lesser knowns.

BEST REGIONAL BAND:

R.E.K. (who aren't even a regional act anymore) won. If we disregard them, LOVE TRACTOR, FYLON, OH-OK, LET'S ACTIVE, and BOHEMIA would have had a chance.

BEST OUT-OF-TOWN BAND TO PLAY NASHVILLE IN '83:

TALKING HEADS' stellar show at Municipal won them this category. Lots of strong opinions in favor of DREAM SYNDICATE, VIOLENT FEMMES, BANGLES, BONGOS, R.E.K., REPLACEMENTS, WALL OF VODOO, and PSYCHED-ELIC FURS as well.

BEST MOVIE OF 1983:

The between BUNBLETISH and YEAR OF LIVING DANGEROUSLY. Readers also enjoyed RISKY BUSINESS, BIG CRILL, THE HUNGER, RETURN OF THE JEDI, and my own favorite, METALSTORM (in 3-D).

BIGGEST TRAGEDY OF 1983:

There was lots to complain about, including: Reagan, Sub-Zero winter, Grenada, heavy metal got more popular, Cantrell's, split of WHO, closing of MOTHER'S, Before It Was Discovered, Tennessee Williams not being buried at sea, and Being Bored Too Often.

WORST LOCAL GROUP:

WINNER(?) : WRONG BAND. Others who weren't too well liked were the WHITE ANIMALS, WORKS, DRINKS, and BURNING HEARTS, as well as the OAK RIDGE BOYS.

R.E.K. finished first, JASON AND THE SCORCHERS second, with most votes going to a very wide range of people from YELLO to JOAN JETT & THE BLACKHEARTS. As one ballot put it: "too many good ones to choose just one".

BEST LOCAL GROUP:

Once again JASON AND THE SCORCHERS took the honors as they did last year. PRACTICAL placed second, votes also for PRACTICAL STYLISTS, ACTUEL, and RADIO ONE.

BEST NEW LOCAL GROUP:

Near total agreement that BASIC STATIC deserve this honor. Believe it or not, they've yet to headline a show here in Nashville, but we bet that'll be changing real soon. Split for second place between SHADOW 15 and PRACTICAL STYLISTS (who really weren't "new").

BEST LOCAL RELEASE:

JASON AND THE SCORCHERS' Fervor won hands down, as might have been expected. PRACTICAL's mid-album came in second, with PRACTICAL STYLISTS' "General Beat" 4/5 and cassette putting them (with combined votes) in third. Also noted as outstanding by some were 91 ROCK's local Heroes collection and the YOUNG NASHVILLIANS' Ketropolitan Summer.

FAVORITE SONG BY A LOCAL BAND:

Seems like everybody had their faves. PRACTICAL STYLISTS got the most votes for one song, "General Beat", but no song got a majority. Heard and loved: "Red Tears", "Born To Die", "She's A Boy"- BASIC STATIC, PRACTICAL's "Institutions", "Wire and Chrome", and "Got Fun", WHITE ANIMALS' "Don't Care", and the classic "Both Sides Of The Line"- JASON AND THE SCORCHERS.

FAVORITE SONGS:

NEW ORDER's "Blue Monday" got a lot of votes, as did almost every song on R.E.K.'s Murmer. U-2 scored with "Sunday Bloody Sunday" and "New Years Day". Lots of votes for lost of good stuff, including: "Treatment Bound"- REPLACEMENTS; "Poor Girl"- X; "Cherry Oh Baby"- UB40; BOULE'S "Modern Love"; CURE's "Let's Go To Bed"; RAYMONS' "Time Has Come Today"; and B-52's "Legal Tender".

FAVORITE EP:

Fervor by JASON AND THE SCORCHERS edged out the debut from THE ALARM to take it. Also runs: LET'S ACTIVE's Afloat; CHAMPS' Smell Of Female; U-2's Under A Blood Red Sky; and BOHEMIA's No Ordinary Moon.

BEST GROUP LIVE:

No winner here due to lack of consensus. R.E.K. and the SCORCHERS as you might expect, but just as many found TALKING HEADS, PSYCHEDELIC FURS, POLICE, B-52's, CINCO PONGO, WALL OF VODOO, and BASIC STATIC to do the thing for them.

BEST LIVE SHOW (WHO, WHERE, WHEN):

This question must have been too demanding since most people skipped it. Those who searched their memories had found ones of ALTERNATIVE JAN 3, N.I.R. BENEFIT, and REPLACEMENTS (at Cantrell's); X, WALL OF VODOO, JASON AND THE SCORCHERS, WHITE ANIMALS/RADIO ONE (Exit/In); B-52's (Vandy); PSYCHEDELIC FURS (War Memorial); and ICY POP (in Birmingham).

MOST VALUABLE FLAVOR (NON-MUSICIAN):

Our winner this year is a couple, RICK CHAMPION and GICI GASKIN who certainly made 1983 a lot more fun than it otherwise would have been. Also felt to be essential were: Mark Matwizing, Jack Emerson, Andy Norman, Terry Cantrell, Glenn Hunter, Kevin Crown-over, Farlynin' Peggy, and anyone who had the guts to dance at local shows.

So much for what you thought of 1983. 1984 is now in full swing so let's go out and make it a good year.

BY LACKLUSTER

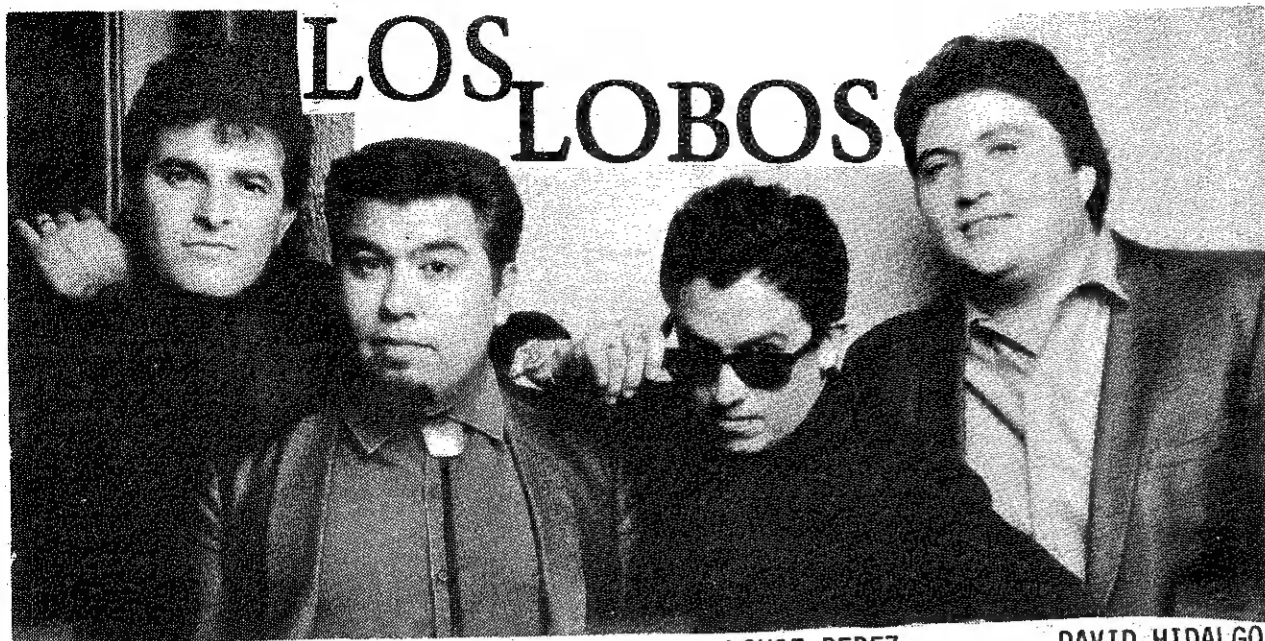
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Bochlid is striving for existence. guitarists, bassists, drummers, keyboardists...fuck, even horn players that might be interested in something experimental like we've got in mind. no experience necessary. the key word here is experimental. Call Rob at (615) 356-3209(after 5pm) or 255-2991



LOS LOBOS

CONRAD LOZANO

CESAR ROSAS

LOUIE PEREZ

DAVID HIDALGO

LOS LOBOS are not a trendy band. In 1983, a year noted for a rather bland synthesized "new" sound, Los Lobos turned a lot of heads with their fresh approach to traditional Mexican folk nortinas, R & B, Cajun, and Country and Western sounds. The band toiled in relative obscurity in East L.A. for a long time before members of the Blasters stumbled upon them and asked them to open for some of their shows. The super-party-dance-rock sound greatly impressed Slash Records who signed Los Lobos and issued an album...and a time to dance last year. Since then, things have really taken off-- critics seem to love them (they beat out Let's Active and the Scorchers to win best EP in the 1983 Village Voice critics' poll) their live shows have amazed and converted the curious into rabid fans, and, to top it all off, their catchy "Anselma" just won a Grammy for "Best Mexican-American Song of 1983".

Los Lobos recently played Vandy's Underwood Auditorium to a small but enthused crowd who were amply rewarded for braving the cold and snow. Despite the sound system's and Underwood's limitations, Los Lobos amazed with a virtuoso display of polkas, Mexican blues, and stunning versions of "Farmer Brown" and "La Pamba". Quite a treat all of it. Offstage, the band members were as friendly and personable as you'd think, chatting and cutting up with fans, the White Animals, Warner Bros. executives, and anyone else as they loaded up for a long trip south. Here's the hasty interview we did in the restroom in the midst of the chaos:

NIR: First let me get the names of everyone...

DAVID: I'm David Hidalgo, and I play accordion and guitar. That's our drummer Louie Perez, Conrad Lozano plays bass, and Cesar Rosas sings lead and plays the guitar and bajosexto, which is a 12-string Tex-Mex rhythm guitar.

NIR: You've been together a long time...

DAVID: Ten years.

NIR: Why do you think things just started taking off?

DAVID: I don't know, maybe it's just timing. Over the last few years we started playing the clubs and getting some recognition; we got the record deal with Slash through our club performances. We got good reviews, and it's just been building. People have accepted our sound and now it seems to be really going.

NIR: Why do you think you appeal to the "new music" crowd in addition to the traditional Tex-Mex fans?

DAVID: That's our approach. We've always been involved in the new music scene, we felt that there was a place for us there somewhere. We just pursued them and it worked out.

NIR: What are you trying to get across to your audiences through your music?

LOUIE: What we do live is pretty much a celebration of tradition, the American roots music tradition. I guess what we try to get across is that there's a need for America to preserve its musical heritage. We're not taking it on a revivalist kind of level; we're using something that has proven to be durable to create contemporary music. That's where our original material comes in, but at the same time we like to glorify the great music that has come out of America in the past.

NIR: I have to ask about your use of the accordion. You're the only rock group I know that uses one, do you find it difficult to incorporate it into the songs?

DAVID: Not really, the music that we play is tailor-made for what we do with the accordion.

LOUIE: We start with the accordion as a nucleus and then build up from there. We're not trying to force the accordion into doing something that would kind of violate the nature of the instrument. We use it as something that fits very naturally with the music we do.

NIR: Is this your first national tour?

DAVID: Yes. It's been long but really good so far.

NIR: Are you planning to export Los Lobos overseas?

LOUIE: There's talk about it. There's a tentative tour set at the end of March through Scandinavia, France, Germany, and England. Europe supports a lot of roots music. A lot of great jazz and blues artists from America have had to move there to make a living because American people don't seem to support their culture's music like they should. I think we'll do pretty good over there.

NIR: When will we see a followup to and a time to dance?

DAVID: As soon as we get off the road. We'll be home in April and will maybe get done with something before the summer.

NIR: Any final remarks for the Nashville scene?

LOUIE: Support the heritage of Nashville.

DAVID: It's a pretty heavy city as far as American music goes, don't forget it.

LOUIE: Yeah, like Nashville kids shouldn't be supporting Spandau Ballet and forgetting Hank Williams...

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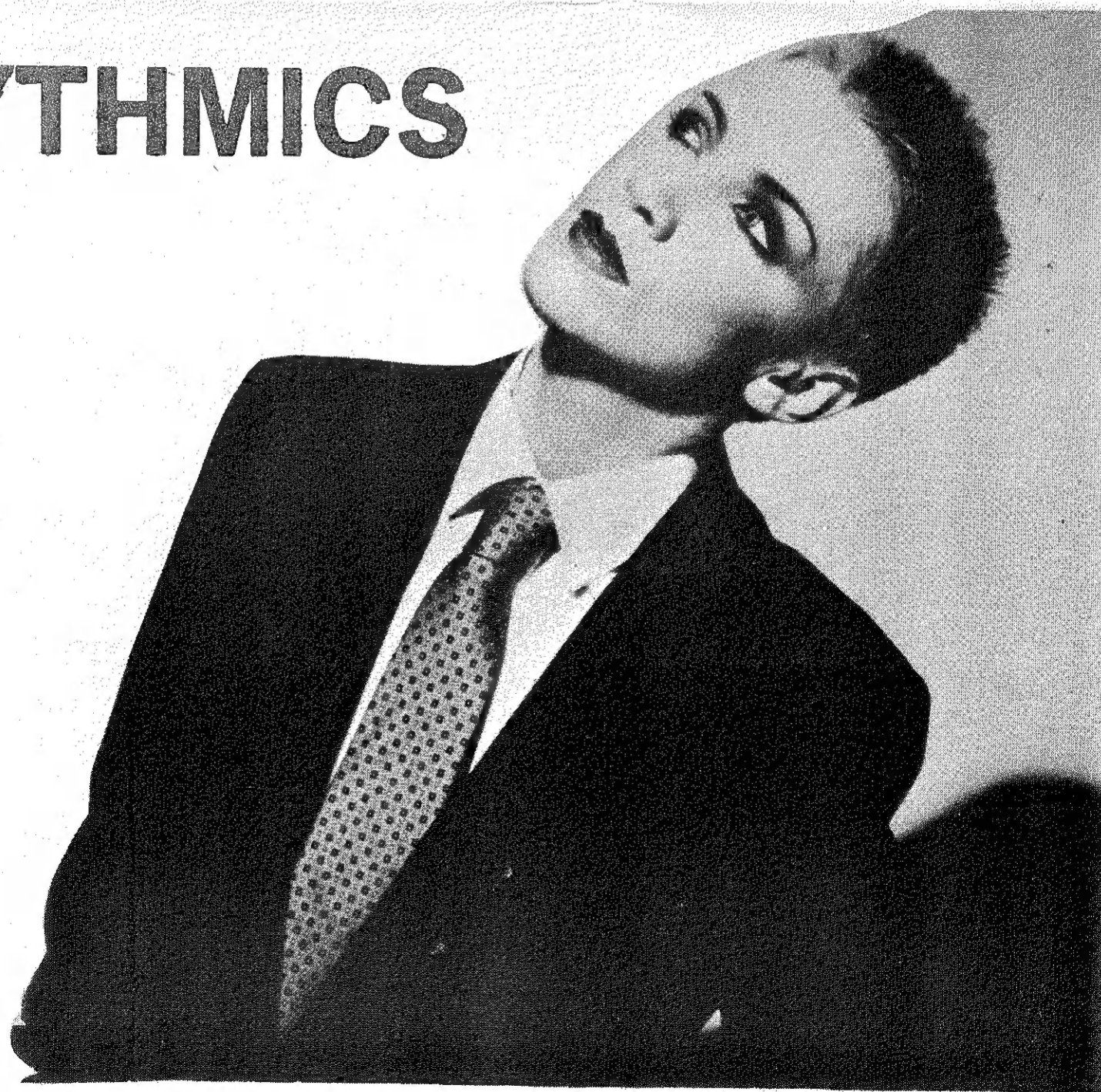
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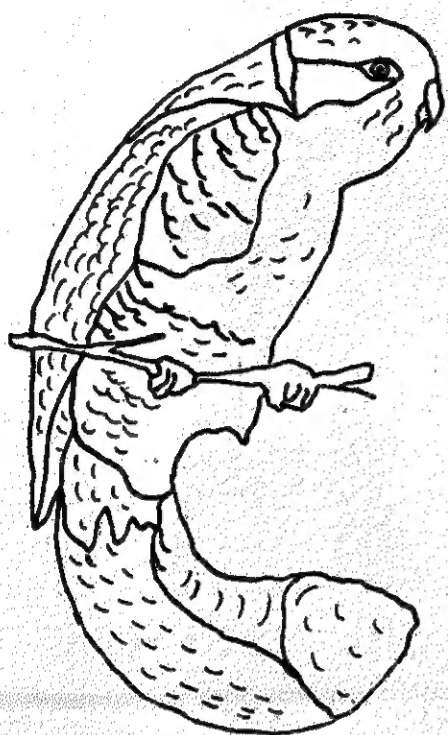


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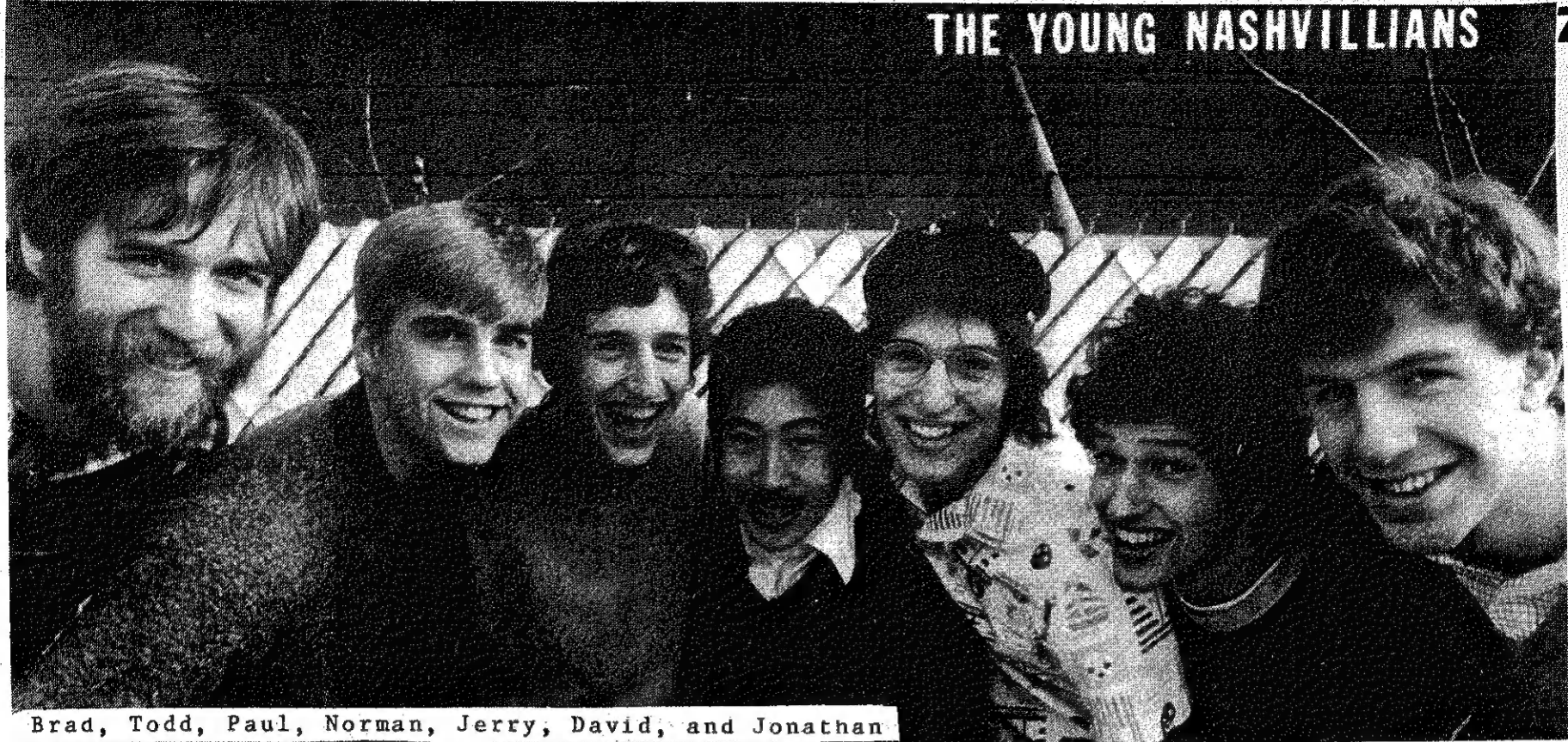
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Luckily for Nashville, **THE YOUNG NASHVILLIANS ARE HERE!** That's the name of the mini-album the group decided to put out on their own BNA (from the initials on luggage tags at the airport) Records. A one-sided 12" with 7 songs on one side and the group's autographs on the other (an economy move), it's in local stores now and deserves your attention. It's not a perfect offering, but I'd rank 5 of the cuts as instant classics. The sound is superb, cleaning up and fleshing out the rough spots without losing any of the freshness or spontaneity the group is known for. The subject matter concerns itself mostly with girls, but the group branches out with "Amelia", a tribute to Amelia Earheart, and "Thanks But No Thanks", one great tune in which Paul & David trade off verses in a hearty rejection of "power tools and...cultist fools". The remake of "Jumper Cables" is a killer. You should go buy two copies of **The Young Nashvillians Are Here**, like immediately, or someday you'll be kicking yourself.

As a fan of the Young Nashvillians I was thrilled to discover two of them still in town, and arranged for an interview with Brad and Paul:

NIR: Let's begin with your new mini-album. Who had the idea to make it one sided with autographs on the other?

BRAD: Jon thought of it when he checked into the pressing arrangements. I had the feeling they'd dealt with wierdoes like us before, because Jon acted like it was no big deal to get it done...It's been pretty interesting. I didn't have that much to do with the production side of the last album, as far as getting it pressed and distributed and all, so it's been a big education.

NIR: How did working at Pollyfox compare with cutting the first album in a basement?

PAUL: It's actually more similar than you'd think. We just sat back and took our time, more or less, because at the time Dread Beat was funding it... (laughs). We were up 'till 6am; it was a lot of fun.

NIR: Are there any unreleased songs from that session?

PAUL: Not that we recorded; all the ones that we recorded at Pollyfox are on the new album. That was out of about 25 songs we'd written.

BRAD: We had to pay for enough of it that we got real from the beginning about what we would put on and what we wouldn't. There's quite a bit of stuff we worked up for doing live and just test out that didn't get on it. Someday we might put out some of that stuff, tapes we've got from the basement.

NIR: How do the Young Nashvillians write songs?

PAUL: Well, I only wrote one song, 20/20, by myself for the album, but it seems like we work in groups more than anything else. I work alone most of the time, Jerry & Jon work a whole lot together, Norman writes by himself...The only ones I remember being a type of big committee were "Thanks But No Thanks" and "Amelia". On "Amelia", Jon wrote the music but we all worked on the lyrics.

NIR: That's one of my faves, "Amelia", where'd the idea come from?

PAUL: That's the one song where I actually remember us thinking about what we were going to call a song. We were sitting around one night, and Jon had that really good tune, and we thought: "We're writting too much about girls"; as it turned out we wrote about a girl anyway. We just thought we'd write about a historical figure or something different, and it was born.

NIR: What do you think of your image?

PAUL: I don't think we've got much of one, 'cause we're not that popular. I guess the people who do know of us think of us as kinda straight, and that's basically true, and they think the music is just made up like that (snaps fingers), which it is. We just get together and we don't worry about what we're doing until the day before we have to play at Cantrell's or record; then

we start worrying.

BRAD: I tend to get a lot of funny reactions from my friends. They humor us mostly.

NIR: How'd your first album sell? I read it did well.

PAUL: Cat's had a lot of problems selling it I heard. It was so funny...I heard stories of people who went in to ask for it to see if they had it or not, and the people who worked there just laughed and said: "Yeah, we've got it but I don't know why you'd want to buy it," that kind of thing. "Sure, there it is. Take it... please!" (laughs). When we sold them ourselves, we just sold them to people we knew, so I guess we didn't get the reaction people at Cat's did...

BRAD: Well, I heard that, but then I heard that it sold real well, and it's just hard to tell because Dread Beat handled all that stuff for us.

PAUL: (Laughing) Well, my Mom bought about 15 copies...

BRAD: I think that's probably how we got most of our sales, relatives and friends...

NIR: How many times have you played live?

PAUL: Six times I think. We played twice in the summer of '82, once in the winter of '82, and three times in the summer of '83.

NIR: What kind of reaction did you get?

BRAD: It depends on the people. When we played at Cantrell's and the Vanderbilt students were mostly just there to see the White Animals I don't think we went over toowell. They appreciated us to an extent, but they were there to see the White Animals. The final applause was for them, not us...I felt pretty good the time we were at Cantrell's by ourselves with In Pursuit, that was really good. So here we are with 6 live shows

PAUL: and two albums...

BRAD: and full of ideas.

NIR: What are the Young Nashvillians' future plans?

BRAD: It's really hard to tell; everytime I talk to Jon it sounds like he won't be home this summer.

PAUL: David, my brother, won't be here...I don't see much hope for this summer.

BRAD: I don't either. What I really hope we can do, at least in the short term, is get the new album over to people, especially since it's a self-run project.

PAUL: I haven't been to Cat's since they started selling this one, but I hope they'll have different ideas about this one. I think when people heard the first one, they just heard the sound quality. This is much better done.

NIR: How would you describe the Young Nashvillians' sound for someone unfamiliar with the group?

PAUL: Dave Cannon has called it "Republican punk", which is just not it...

BRAD: It's just fun. We're just out to record fun music, and this whole thing just snowballed from there. People thought it was fun...

PAUL: or funny...

BRAD: Yeah. Hopefully we won't have to draw a line. It's just been "What the Hell's happening here?!" from the begining. From the basement to Cantrell's in about two weeks... I hope people think our music is fun; it's hard to put a finger on any one thing, but having fun's what it's all about.

NIR: All in all, though, it looks grim for the Young Nashvillians in the future...

PAUL: It really does.

BRAD: There may be a Young Nashvillians' *Rarities* album in the future or something, but it really does look pretty grim unless something really weird happens.

PAUL: Like Norman deciding to move back to Nashville where he's never lived before, and David comes home from France...David is actually going to France with Vanderbilt in France, believe it or not. Life's little ironies...

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present. Singer/guitarist Paul Westerberg led the band through material from their three Twin Tone releases along with a lot of new stuff. They had no set list and paused frequently between songs to drink and cut up. The strength of the material (hardcore raves like "God-Damn Job", "Carless", and "Take Me Down To The Hospital" and slower songs like "Got", "Johnny's Gonna Die", and "Gloria Ke Imressed") was the band's major asset as was their "Treatment Bounce" attitude. Lead guitarist Jon Stinson, clad in a polka-dot skirt and plaid sport coat, exposed himself for a few minutes at one point he later arm wrestled their road manager, Mr. Magic Slacks during a totemed "Buck Hill". Called back for an encore they responded with a 45 minute set of oldies, switching off instruments and letting Ki, Magic Slacks lead them through a bunch of oldies from the '70's-Kiss, Slade, Alice Cooper, etc. Jason got up on stage for a few tunes, but couldn't keep up on guitar and quit. Big time M-TV Veejay Alan Hunter wandered in from the Volunteer Jam sometime during all this, ordered a beer, watched a couple of songs, and left without saying anything.



Paul Westerberg

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